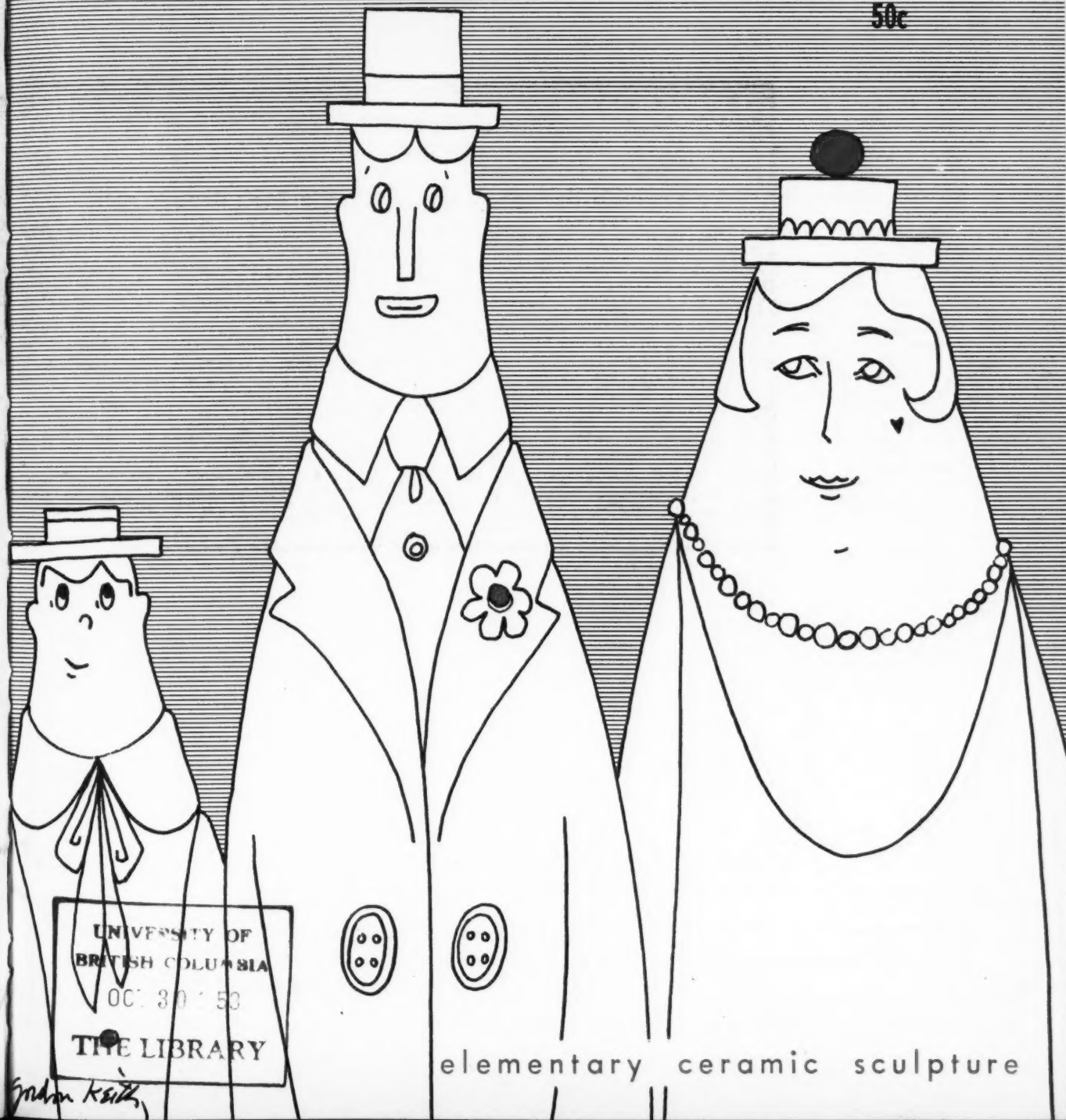


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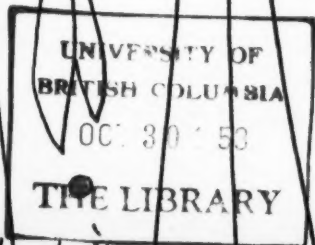
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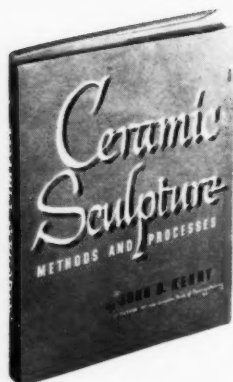
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The famed Mr. Leach's book is the outcome of 25 years' work in the Far East and England. It deals with four types of pottery: Japanese raku, English slipware, stoneware, and Oriental porcelain. Considerable basic information is between these covers as well. Illustrated, some in color. \$6.00

A POTTER'S PORTFOLIO.

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An elaborate (11 1/2" by 14", cloth-bound) edition in which Mr. Leach has chosen for discussion some 60 examples of great pottery of the past down to the present. The pottery pictures are suitable for framing; some are in color. \$17.50

ENAMELING: PRINCIPLES & PRACTICE.

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The author, who has won many prizes for his enamels, has penned a practical guide for the beginning student and an authoritative reference for the craftsman. Covers all phases of the art of enameling. Profusely illustrated, including plates in color. \$3.75

THE POTTER'S CRAFT.

By Charles F. Binns.

Written by the man who since his death has been called the "Father of Ceramics," the book discusses the various origins of pottery, the nature of clayworking materials and tools, and careful instructions for a variety of projects. For the amateur as well as the student. \$3.50

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How to make pottery pay. What to make, how to make it, how to price, how to merchandise. Has many ideas for new and original products. \$2.95

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By Katherine M. Lester

Strong on modeling, the volume also presents detailed material on developing simple designs, building decorative tile, making simple molds, glazing, firing. Illustrated with works by contemporary potters and with fine old masterpieces. \$4.25

POTTERY MAKING. By Wren and Wren.

The authors, potters of Oxshott, England, cover all the basic phases of pottery making. In addition, they present information on gas kilns and building a small coke kiln. Illustrated, 140 pages. \$3.50

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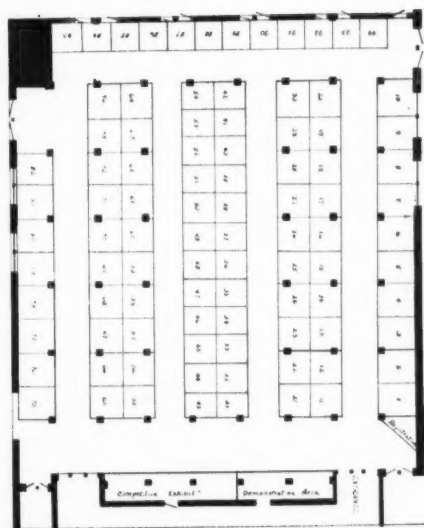
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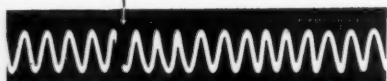
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letters

Traditional?

Gentlemen:

We were much pleased with the total presentation of the article on our activities ("The Sills," August) and proud to be represented in your magazine. We cannot help wondering, however, what the oft-followed and much-discussed Bernard Leach would say to the Editor's title, calling us "Traditional Potters." We gasped slightly when we first opened the magazine to that classification, and the possibly more troublesome "Mr. and Mrs. U. S. Potter." (I am afraid we are far too interested in goats, children, music, and the world tableau to qualify.) We hastily and humbly note that our decoration, and possibly our whole style of potting (even though we have at times been accused of leaning toward the Oriental), are not according to the Leach tradition and are, we fear, scorned by him as—non-ceramic? . . .

Mr. Leach is in the same predicament as the rest of us. His philosophy and his art are made up of many parts, not always in complete harmony. His philosophy calls for a new tradition for artist-craftsmen both to establish and to follow, which stems from the old, yet fits a new day. Insofar as he would limit us by tying us to the style of the Pennsylvania Dutch or to the American Indian, he is fighting a losing battle, and one that should be lost. We are inheritors of the whole world's traditions. Therein we differ from any previous generation of potters—or artists. We need to tie ourselves to the past only insofar as this gives us a healthy respect for craftsmanship . . . the work of the hands, lovingly made for the use and enjoyment of our contemporaries.

We have great respect for this tradition. We wish each piece to fit its function, be strong and graceful—light-weight enough for easy handling. "Careful crudity," the phrase of Arthur Baggs, must be really careful—not the accidental result of slipshod potting which is sometimes, by chance, beautiful. Is it possible that in this respect we are closer to Mr. Leach's "traditional potter" than he—or we—have guessed?

JOHN AND ESTHER SILLS

Redwood City, Calif.

♦ Not only close to Mr. Leach's "traditional potter," but, we still feel, an excellent example of America's traditional potters, for the very reasons discussed above.

Webster allows many definitions of the word "tradition," among them a general usage meaning "an inherited attitude or the like." The American attitude or tradition has always been complete freedom of thought. Why break with our tradition in the field of the potter's art by looking for tap roots?

Reader Poses Paging Plan

Gentlemen:

The following is a suggested renovation that might be helpful to **CERAMICS MONTHLY** readers who are saving each issue. Number the pages consecutively through to the end of each year. In other

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words, in January begin with Page 1 through, say, 33. Then the first page of the second issue would be 34 through, perhaps, 80. Third issue would begin with 81 and so on.

This idea would make for easy reference for past articles. And the page numbers could not be confused. Of course, each year you would begin again with Page 1.

W. R. KRISIK, JR.

Sharon, Pa.

♦ *Yeas or Nays?*—Ed.

The Spelling Bee

Gentlemen:

I wonder how many of your readers called your attention to the misspelled word "chronicle" in your August issue (Page 14). I am sure you are following Lin Yutang's suggestion that an editor should permit one or two errors in each issue of his publication so that his readers may have the pleasure of finding them.

PHYLLIS POSARD

Ft. Lauderdale, Fla.

Welcome To Lusters

Gentlemen:

I was delighted to learn from your August "In The Works" that we can look forward to good information on decorating with lusters. I have tried these myself but with little success. Lusters are tricky . . . but the beauty of well-done pieces makes the extra effort worthwhile. I am anxiously looking forward to Mrs. Pruden's instructions . . .

(MRS.) MARGARET BRIGHTON

New Orleans, La.

♦ *See Page 13, this issue.*—Ed.

More Basic Facts and Figures

Gentlemen:

My chief criticism of your magazine is that too many of the articles talk "about" a subject, but never get right down to giving the detailed facts, formulas, figures, etc. I like Harding Black's article (January) for this reason.

ROBERT WILLSON

Coral Gables, Fla.

Gentlemen:

You certainly have done a terrific job with CERAMICS MONTHLY. Every time it comes I drop everything and read it from cover to cover, ads, et al. I do wish it was even fatter! . . . How about some basic articles on a comparison of different clays on the market . . . and articles on glazes . . .

(MRS.) D. K. CONDE

Houston, Texas

Keith's Covers Appreciated

Gentlemen:

I especially like Gordon Keith's covers. Imagine how completely overcome I was when I received my July copy and found that my plate was used, out of the many photographed pieces submitted, as part of the cover design! Please thank Mr. Keith for me . . .

RICHARD H. DARRIN

Buffalo, N. Y.

WE regret having to omit from this issue an article promised previously. The article referred to is on the pavilion that served as a focal point of the Seventh Annual Exhibition of San Francisco Potters. A full account of the project will appear in "Ceramics Monthly" shortly.

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Ceramics

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OCTOBER • 1953

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EDITOR

Louis G. Farber

ASSOCIATE EDITOR

Roger D. Bonham

BUSINESS MANAGER

Spencer L. Davis

ADVISORY EDITORS

J. Sheldon Carey

John B. Kenny

Edgar Littlefield

CONTRIBUTING EDITORS

Henry Bollman

Karl Martz

Dorothy W. Perkins

Kenneth E. Smith

COVER by Gordon Keith

Ceramics Monthly is published each month at the Lawhead Press, Inc., Athens, Ohio, by Professional Publications, Inc., 3494 N. High St., Columbus 14, Ohio. Spencer L. Davis, President and Treasurer; Louis G. Farber, Vice President; P. S. Emery, Secretary. Price in U.S.A. and Possessions: one year, \$4; two years, \$7; three years \$9. Canada and Pan America 50 cents a year additional; foreign add \$1 a year.

Advertising correspondence, copy, and cuts should be sent to the Business Manager, CERAMICS MONTHLY, 3494 N. High St., Columbus, 14, Ohio. Entered as second-class matter at the postoffice at Athens, Ohio, as granted under the Authority of the Act of March 3, 1879. Printed in U.S.A.

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a letter from the editor

Dear Reader

I trust you noticed the announcement on the inside front cover of this issue about our new Book Department. You can now purchase your books on ceramics and related subjects directly from "Ceramics Monthly."

We decided to adopt the Book Department at the instigation of many of you readers. Often in the past months we received letters asking if there were a book on a specific subject, and how or where it could be obtained. Or the correspondents posed the unanswerable question: which of the numerous books on a single subject was the "best buy"? We felt, therefore, we could increase our services to our readers by making available a select list of ceramic and related books which they could purchase from a single source.

Our initial list is, of course, of a preliminary nature. However, most phases of ceramic interests are covered in it. And, not incidentally, each book listed has been carefully reviewed, and the outdated or generally disappointing books have not been included.

The task of reviewing these books proved to be a formidable one, and not wishing to shoulder the entire burden ourselves, we appointed a reviewing committee to assist us. In forming this committee, we made sure that each of the diverse interests of the ceramic enthusiasts was represented. Thus, although this is merely a preliminary list of titles, you can select from it a book to include in your ceramic library with a feeling of assuredness.

We hope our efforts and those of our reviewers will prove to be of service to each of you. Of course, we will increase the scope of this new service by adding additional titles often.

Yours sincerely,

Louis G. Farber

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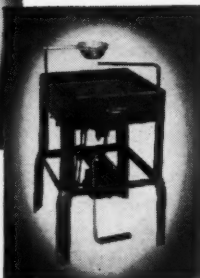
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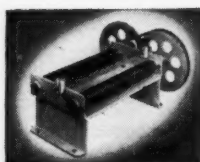
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CANADA, Toronto

February 5-13

Second Annual Canadian International Hobby and Homecraft Show. At the Coliseum, Canadian National Exhibition Grounds. Any hobbyist is entitled to enter articles, which are placed on display. Jury; prizes. Demonstrations. For entry information write Auguste A. Bolte, General Manager, Canadian International Hobby and Homecraft Show, Ltd., 880 Bay St.

DISTRICT OF COLUMBIA, Washington

November 22-January 3

Ceramists within 50-mile radius of Washington eligible for Eighth Annual Area Exhibition. At the Corcoran Gallery of Art. Fee: \$1 for sculpture, 50 cents for other. Prizes. Send work by October 9-10.

MINNESOTA, St. Paul

November 12-December 24

Fiber, Clay and Metal—open competition for American craftsmen, sponsored by the St. Paul Gallery and School of Art and the Junior League of St. Paul. Ceramics, enamels, other crafts. \$1,000 in prizes. Entry fee. Closing date for entries October 15. For further details write St. Paul Gallery and School of Art, 476 Summit St.

NEW YORK, Flushing

November 15-21

The 23rd Annual Fall Exhibition of the Art League of Long Island. Ceramics, small sculpture, other mediums. Prizes. Entry cost: \$6.50, which also admits entrant to League. Deadline for work, November 7. For entry card write Margaret Berner, 149-16 41st Ave., Flushing, L. I., N. Y.

NEW YORK, White Plains

November 16-23

Westchester Arts & Crafts Guild will hold its 23rd Annual Exhibition. Entries limited to residents of Westchester County who are members of the Guild. Prizes. For further information write Vivian O. Wills, Room 242, County Office Building, White Plains.

OHIO, Massillon

November 1-30

The 18th Annual November Show at the Massillon Museum, for all present and former artists of Ohio. No fee; purchase prize. Entry deadline: October 24. For information write A. E. Hise, Curator, Massillon Museum, 212 Lincoln Way E.

OHIO, Youngstown

January 1-31, 1954

Sixth Ohio Ceramic Annual at the Butler Art Institute. Open to all present and former residents of Ohio. Pottery, enamels, other ceramics. More than \$500 in purchase prizes; jury; entry fee. For further details write Secretary, Butler Art Institute, 524 Wick Ave.

WHERE TO GO

ILLINOIS, Charleston

October 4-25

"Textiles and Ceramics," a representative selection from last winter's Fourth Biennial Exhibition at the Museum of Cranbrook Academy of Art, Bloomfield Hills, Mich., will be at Eastern Illinois State College. A traveling exhibition, it contains 112 distinguished items of pottery, ceramic sculpture, textiles.

ILLINOIS, Chicago

Current

Good Design 1953 exhibition at the Merchandise Mart. Sponsored by the Mart and the Museum of Modern Art.

INDIANA, South Bend

October 11-25

Second Annual Regional Ceramic Exhibition, sponsored by the South Bend Art Association. Work is of ceramists living or working within a radius of 75 miles. Pottery, enamels, sculpture.

LOUISIANA, Baton Rouge

Through October 11

The 12th Annual Louisiana State Art Exhibition. Work of ceramists living in Louisiana. Pottery, sculpture. Louisiana Art Commission, Old State Capitol.

MICHIGAN, Saginaw

October 4-25

"American Craftsmen," a display of more than 100 items of pottery, enamels, and other crafts by contemporary American craftsmen. At the Saginaw Museum, 1126 N. Michigan Ave. The exhibition was originally part of the annual Festival of Contemporary Arts at the University of Illinois. It's circulated under the auspices of the Smithsonian Institution Traveling Exhibition Service.

NEW YORK, Brooklyn

October 22-December 30

Eastern showing of the Designer-Craftsmen, U. S. A., 1953 show. At the Brooklyn Museum, Eastern Parkway. Crafted items from the 48 states chosen by regional juries, then evaluated for prizes by a national jury.

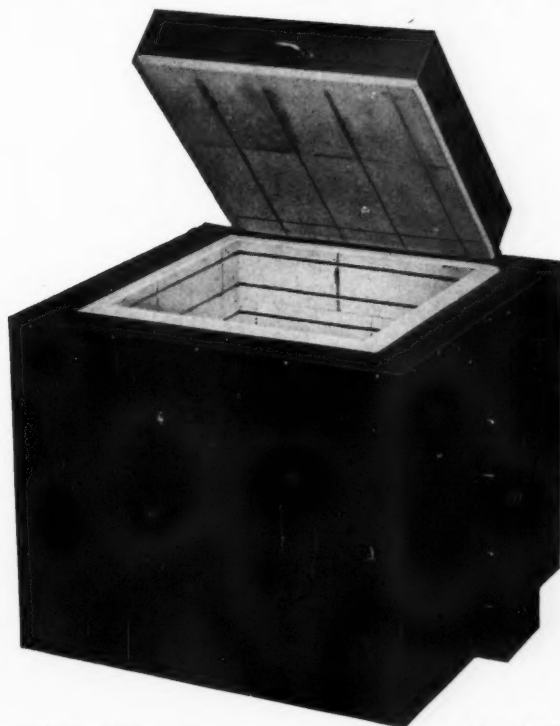
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For literature on this glaze mixing equipment, write Crafttools at 401 Broadway, Dept. CM, New York City.

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If you have a product or a service you feel will be of interest to the readers of "Ceramics Monthly," send the pertinent information and illustrations (if available) to the attention of the Editor, "Ceramics Monthly," 3494 N. High St., Columbus 14, Ohio.



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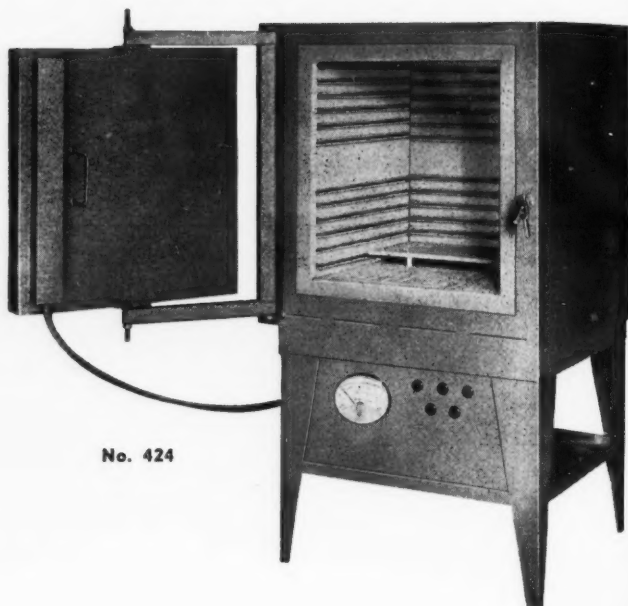
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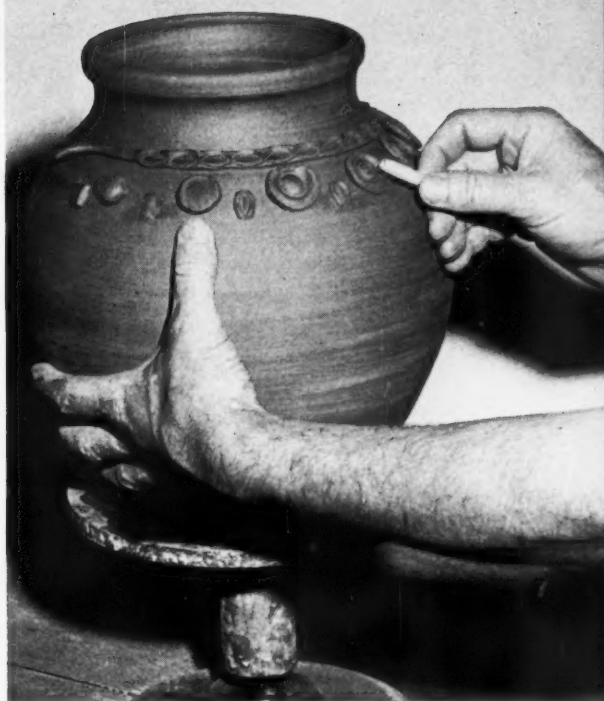
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DECORATE CLAY with CLAY

by
KARL MARTZ



1. MODELING ON of ropes and buttons of clay is a free-hand method of ornamenting clay with the clay itself. Here the author decorates modeled-on ornaments using a method discussed in his article last month—imprinting. 2. FISH SKELETON on jug (lower left) is made up entirely of separate pellets of clay fastened on with a sliding movement of thumb. Mouth has been indented with a pencil point.

ENHANCING the surface of clay with the clay itself is, in a sense, a matter of "humps and hollows." Last month we suggested some methods of using "hollows," now let's give some thought to ornamenting with "humps." As with ceramics itself, remember, these techniques are as modern as they are ancient.

For making raised designs the potter again has several choices. Among them are the impasto of free-hand modeling, the casual shorthand of tubing paste, and the heraldic formality of a sprigged-on decoration.

MODELING ON. Ropes, pellets, and cut pieces of clay can be added freehand to the surface of a leather-hard piece. The modeled-on clay should be soft enough to form easily, and the surface of the piece should be moistened just before joining.

In Figure 1 (left to right) the rope and buttons of clay have been lightly attached to the moist surface. Next, these are more firmly attached by pressure of the thumb in the position shown just below the large button, then the

imprinting tool is used. On the large button, two imprints are made, a large circle first, then a small circle within it.

As it is pressed into place, soft clay is receptive to modeling and texturing with fingers and tools. Observe Figure 2: The vertebrae of this fish design were made of separate pellets attached with a sliding movement of the thumb. The mouth form is a thin rope indented with a pencil point.

TUBING PASTE. Tubing paste is a very thick, pasty slip applied through a tube onto leather-hard clay. (A tubing paste applicator in action is shown in Figure 3; a finished piece is in Figure 4.) It differs from slip trailing in that the slip is thicker and is made of the same clay as the piece. The Japanese potter, Kawai, is currently making effective use of this method.

SPRIGGED-ON decoration, with its sharply defined ornament rising cleanly from the surface, has a distinctly formal character. For the bowl in Figure 5 the design units were pressed in small bisque molds (Figure 7). The mold cavities were carved out of stiff clay, then dried and fired. Bisque molds and tools are much more durable than plaster ones as well as being easier to make.

Mr. Martz is an instructor in ceramic art at Indiana University. In addition, he has appeared in a film series on ceramics.



In use, clay is pressed into the bisque mold and the surplus clay scraped away. The moistened blade of a small spatula is then pressed lightly against the back of the ornament and a gentle pull brings it out. It is slid from the spatula onto the freshly wetted surface of the leather-hard piece. It is sometimes necessary to add more water from the tip of a brush, letting it run freely under the ornament. Gentle finger pressure on the ornament expels the surplus water and brings into close contact the two very soft surfaces which soon stiffen into a sound joint. Slip is sometimes used for attaching molded ornaments, but removing the residue of slip left at the edges of the ornament is difficult, while with water there is no residue.

The blue and white ware of Josiah Wedgwood is a famous example of the sprigging-on method. In the Wedgwood vase shown in Figure 6 the sprigged-on ornaments in white clay are attached to a dark blue, unglazed surface. Notice how very thin the ornaments are, how closely they lie to the vase itself in spite of their very detailed modeling. Keeping sprigged-on or modeled-on decoration close to the surface is a good rule to follow. Then the decoration cannot camouflage or overpower the basic form. However, if glaze is to be used over the ornament the relief must be high enough to show clearly through the covering layer of glaze.

And there you have the "humps." However beautiful your work, whatever your final piece appears to be, the point of departure has always been, since time immemorial, the very surface of the clay. It is the potter's task to follow the clay's will. ●

This is the second article in a series. Mr. Martz will conclude this subject in a forthcoming article with a discussion of other textural treatments.—Ed.



3. TUBING PASTE, says Author Martz, is "casual shorthand" for decorating clay. It differs from slip trailing in that the slip is thicker and of same clay as the piece.



4. TYPE OF RESULTS you can get using tubing paste. The paste is applied on the leather-hard ware. "The Japanese potter, Kawai, is currently using this method.



5. SPRIGGED-ON ornaments, as above, are formal in spirit, observes the author. These were made by pressing clay into small bisque molds. 6. FAMOUS EXAMPLE of sprigged-on ware is Wedgwood vase, below

right. The white ornaments are attached to a dark blue, unglazed surface. Note how thin the ornaments appear to be, how closely they lie to the surface. This keeps the decoration from overpowering the basic form.



7. THESE BISQUE MOLDS were used for sprigged-on units in bowl above. Mold cavities were cut out of stiff clay, then dried and

fired. Mr. Martz merely pressed clay into the mold. Moistened blade of spatula was pressed against back of ornament to snap out.



An Introduction to Prepared LUSTERS

by

Mary Pruden

LUSTERS are not a new product on the market. They are overglazes which date back to the early Egyptian and Persian potters. Many museums have pieces of their beautiful ware. However, there are colors available to today's potters that would make the ancient Persians envious. The pity is that more professional and hobby potters are not taking advantage of them.

Perhaps you've seen luster pieces and didn't know it. Their surfaces have a beautiful iridescent appearance, looking much like a slick of oil on top of water as it refracts light. The luster is really a thin film of metal deposited on top of a glaze. Unusual effects are produced by firing successive coats of

Mrs. Pruden is a former art teacher in the public schools of Newark and Paterson, N. J. In 1945 she became interested in ceramics and now does her teaching at Mary Pruden Ceramics, Riverdale, N. J.

PERSIAN LUSTER pieces. Bowl below was made in the 12th Century; the pitcher above, in early 13th Century. The surface of luster

different lusters, too.

In composition, lusters are mineral salts suspended in a solvent. But all solvents are not the same; therefore, lusters cannot be mixed in the raw state for intermediate shades. The solvent of one might have an adverse effect on the mineral salts of another.

As to preparation of lusters, we are more fortunate than the Ancients. All their lusters had to be hand concocted with whatever materials they could find. We can easily get ours ready-made. It is well sometimes, however, to know how to get the best out of your dealer and his materials.

New colors are usually just right when you get them and may be used as they are, unless the maker suggests thinning. Always read the label or ask your dealer about thinning a new bottle of luster. A bottle that you have had for some time may have thickened a bit. If the luster in the bottle has gelled, don't buy it, or throw it away—it is beyond redemption. Thinning

ware has a subtle, elusive quality, much like the iridescence of an oil slick on water. It is a difficult beauty to capture with a camera.

Photos: Boston Museum of Fine Art



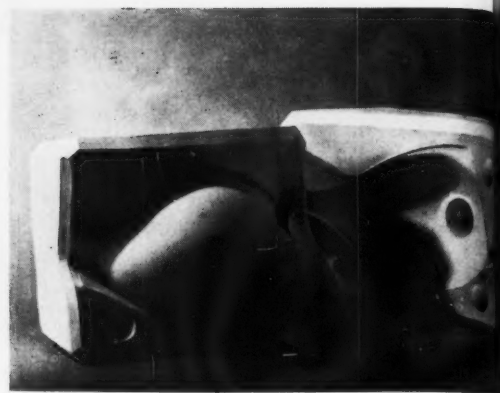
will only break up the jelly into little blobs which will ruin your work. If the luster in the bottle is merely too thick for good application, add Essence, a drop at a time, until the proper working consistency is reached.

Some colors have a short "shelf-life" and do not keep for very long. Buy these colors in the smallest vials just before you wish to use them and from a dealer whose stock is "on the move." Ruby, American Beauty, Rose, Dark Blue have about the shortest life. Grape, Cranberry, and Purple are next. The greens and yellows seem to keep indefinitely, as do the pearls and opals. Gold and silver will last about a year if tightly corked, but Deep Copper is likely to gel in about half that time. It is a good idea to wax the tops of the vials if they are to be put away for any length of time. When you buy from a reputable dealer, he will tell you which colors do not keep well.

NOW a warning: Are you a brush gnawer? It is time to break the habit! Lusters, like ceramic materials, contain toxic ingredients, so keep them out of your mouth and eyes. I don't want to frighten you away from lusters before you begin, though—they're not lethal. Even if you drank the entire bottle—Heaven forbid!—it wouldn't kill you. You might wish you were dead, because you'd be so violently nauseated. And unlike the lead in glazes, they are not cumulative. But the solvents can be very irritating to the delicate membranes of eyes and mouth. Have the alcohol bottle handy at all times to wipe your hands and brush handles clean.

Should you get luster in your eye, wash under the warm water tap, flushing well, and follow with a drop of Castor Oil in the eye. A good (Please turn to Page 26)





SOLID CASTING of free forms

by
DOROTHY PERKINS

THE POSSIBILITY of reproducing free form shapes raises two questions: "how?" and "why?" The first question is to be answered here by the process of solid casting. The second question is brought about by the answer to the first. There are many persons who have doubts—and they are sincere doubts—about the use of either drain or solid cast molds as a means of producing creative works of ceramic art. Those who question the use of molds are not, largely speaking, those who make a living through pottery production. The latter group is aware of the importance casting assumes in keeping abreast of—indeed, ahead of—market demands. Meeting competition and keeping a business "alive" in the art-ware field means changes at least every two years in the "line" being produced.

Those who are not in the production field in even a small way (the hobby and studio potters) have a tendency to ignore the possibilities of casting processes. This is not to say that it would be desirable for all pottery to be cast, but an understanding of cast-

Dorothy Perkins spends part of her time as Ceramic Instructor in the Division of Fine Arts, Rhode Island School of Design. The remainder she spends in writing on ceramics.

WASTE MOLD is begun as the author beds the clay model in clay to the parting line (Figure 4). Plaster is built up to a thickness of a half-inch or so. When first half of waste mold is completed, work should be inverted (Figure 5), bedding

clay removed, and edges trimmed. Following the use of an oil or soap separator on the divisional plane, the second half of the mold may be made.





IRREGULAR FORMS, such as those on the opposite page, come easily via the solid casting method. Here Mrs. Perkins explains, step-by-step, how to arrive at the mold shown on the opposite page. She first fashions a solid clay hump shaped roughly to the desired

outside form. Then the inside of the hump is cut away (Figure 1). Clay is added to develop the desired shape, as in Figure 2. The completed clay model (Figure 3) will be used to produce a plaster model.

ing, based on some personal experience with the method, would seem a logical part of the background of any 20th Century potting enthusiast.

The possibilities of the reproduction of *free form shapes* have hardly been touched. This applies to production by both drain and solid casting. There is a difference in designing free forms for the two methods of casting, a difference brought about by the possibilities of each method.

The differences between solid and drain casting are, in general, as follows:

SOLID CASTING

1. Control of both inner and outer surfaces
2. Control of dissimilar thicknesses
3. Slower
4. Requires a casting body with some "elasticity" in the wet state

DRAIN CASTING

1. Control of outer surface only
2. Control of constant thickness only
3. Faster
4. Requires a less "elastic" casting body

Solid casting has not been widely used industrially because of the slowness of production, as compared with drain casting. (The recent introduction of the "Ram Process" has, how-

ever, permitted the production of irregular forms or of forms with irregular thicknesses at a favorable rate of speed.) Also, the simple lack of knowledge concerning its possibilities and the lack of designers for the process have retarded its acceptance. Then, too, the widespread use of the term "free form" in every sort of production—from ceramic wares to architectural landscaping—has served to place irregular forms in a "fad" classification. True enough, the term may soon be forgotten, but as long as nature survives there will be a place for other than geometric form.

Solid casting is a logical method of reproducing irregular forms. The following is the general procedure:

A solid clay hump is built and shaped roughly to the desired *outside* form. It is also possible to use plasticine to make this first model. The inside of the hump is then cut away as indicated in Figure 1, and clay can be added to develop the desired shape (Figure 2).

The completed clay model is seen in Figure 3. It would be possible to make the working mold directly from this model. A clay model, however, may not be refined to the same point as may a plaster model. Therefore, it is perhaps advisable to produce a



plaster model from the clay one.

SO, the clay model is bedded in clay to the parting line as in Figure 4 (so that there will be no undercuts in either half of the mold). Plaster is spread over the model, then built up to a thickness of a half-inch or so. The "waste mold" thus being formed need not be heavy, nor need a long time be spent on finishing the outside of it, since it is just what its name implies.

When the first half of the waste mold is completed, the work should be inverted, and the bedding clay removed

(Please turn to Page 30)

FINAL MODEL is "on the way" when plaster is poured into waste mold. This is done through a hole cut in the seam line, or in the bottom of mold. Since the insides of the halves have been well soaped, the model is easily removed from waste mold. After refining of

the model, the mold sections may be made. The entire model is soaped, bedded in clay, set up inside cottles, and plaster is again poured. To make the second section of the mold, simply invert and repeat procedure.



COVER STORY

Ceramic Sculpture

by JOHN KENNY



MR. KENNY

A number of our readers have written us asking for information on beginning work in ceramic sculpture. These inquiries have come from hobbyists who merely want to have fun with clay, school teachers who are interested in simple projects for their students, and from those who have a desire to make sculpture and want some assistance.

Our answer to these readers is a series of articles on ceramic sculpture, of which this is the first, drawn from the new book "Ceramic Sculpture" by John Kenny. The volume is a companion book to Mr. Kenny's "The Complete Book of Pottery Making." It is a privilege to bring to our readers portions of "Ceramic Sculpture," which promises to be a most valuable and practical textbook.—Ed.

ART is not for the few—it is for all of us. Whoever understands his medium and works with it sincerely is an artist, no matter if the medium be paint and canvas or the cloth which makes a suit of clothes. As ceramic sculptors we work with clay, that wonderful plastic material. Unlike stonemasons and woodcarvers, we do not cut off and throw away, we do not subtract—we add, we build. We work with fire, too—fire that performs its magic on the forms we create and endows them with hardness and strength and rich, warm color. The things we make may be small or large, serious or gay, planned for decoration or use. When we shape our clay and create order and form where none existed before, we add to the beauty and the happiness of our world.

Ceramic sculpture satisfies an urge that is born in us—

CREDITS: Sculpture of the cat is by Eleanor Gale; Balinese Dancer, by Frank Eliscu; Portrait, by Albino Cavallito.





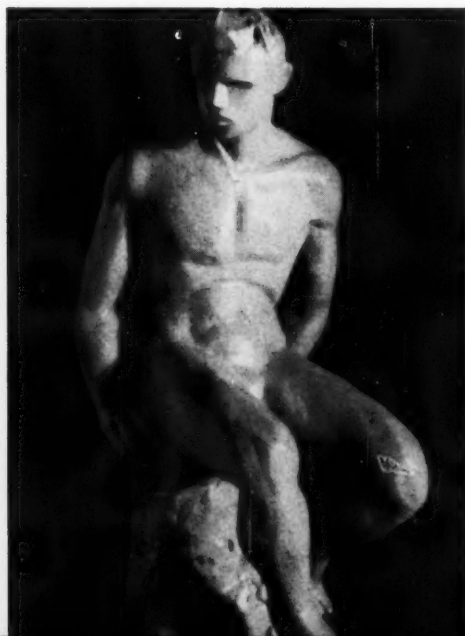
the urge to create. This urge is universal, but it takes different forms in different people. Some like to make fanciful and imaginative objects, some prefer to make accurate copies of things they see around them, others wish to build things that serve a useful purpose. For this diversity in taste, clay is an ideal material. It can be all things to all men, lending itself to many methods of manipulation and to the formation of objects of almost infinite variety.

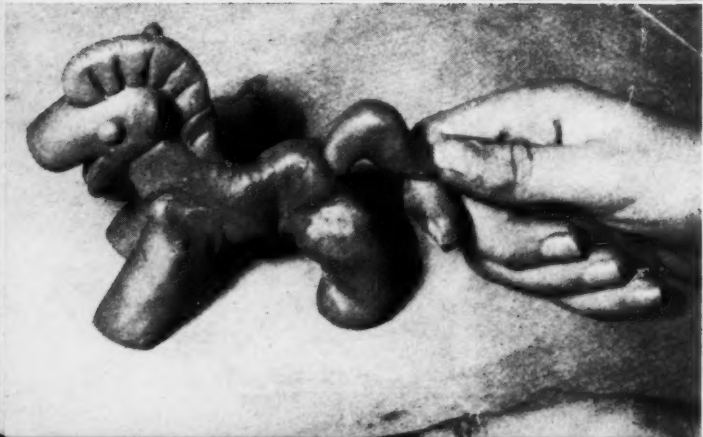
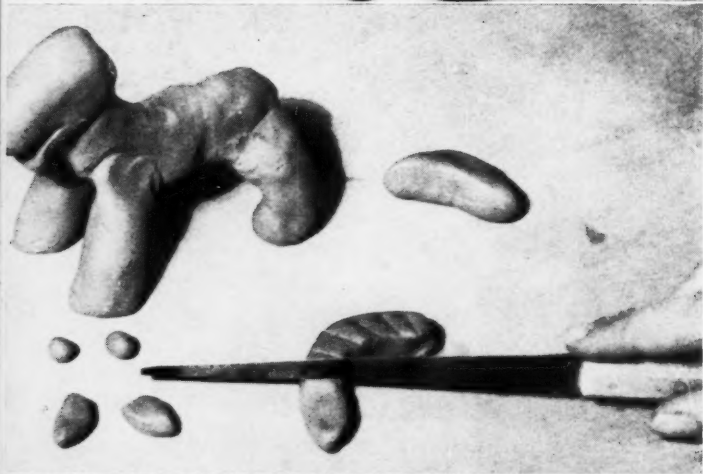
The ceramist may, for example, model an animal in a realistic manner, like the cat; or an animal that is imaginative, stylized, or exaggerated, as is the amusing poodle. In modeling the human figure, a realistic piece of sculpture can be created, like the seated male figure. Or all the freedom of a "sketch" can be retained in a finished piece, like the Balinese dancer. Portraiture is another outlet for those who want to create realistic pieces. Functional items are also within his scope—the lamp base or the bottle, for instance, which were simple to make yet are highly

practical pieces.

A beginner in ceramic sculpture should not limit his studies to the style or examples of one person. The student must study the work of many artists who work in different ways. In the preparation of my book I was fortunate in having the help of a number of ceramic sculptors, each a master in his individual field and each happy to share his knowledge with others. These artists know the joy of shaping clay and they ask only that the knowledge they impart be used honestly and sincerely in the creation of beauty.

In general, the aim of the book "Ceramic Sculpture" is to describe methods of working, to provide information about materials and processes, and through the examination of fine examples, to inspire a true appreciation of the ceramic sculptor's art. The series to appear in CERAMICS MONTHLY, which begins on the following page, will be limited to "methods of working."





CERAMIC SCULPTURE is made of clay and other earthy materials, modeled into shape and heated to a high temperature. Sometimes it is glazed; sometimes it is colored or decorated. The ceramic sculptor, therefore, must know many things: how to create form, how to fire a kiln, how to prepare and apply glazes, how to use ceramic pigments. Let's begin by finding out how clay is shaped.

There is no one way of making clay sculpture; there are many. As we explore different methods of shaping clay, trying them out together, you will find some that appeal to you more than others. You may even find a brand new method of working with clay, something all your own.

A good way to start is to model a figure out of clay rolled into cylinder and ball shapes. We'll try a horse.

Working on a wooden drawing board or a table top, take a lump of clay the size of an orange and squeeze it until it is roughly cylindrical in shape. Put the cylinder on the board and roll it back and forth with the fingers until it becomes a long clay rope about three-quarters of an inch in diameter. Try to make it even in thickness throughout its entire length.

Cut the clay rope into six pieces, and join them together as shown. To make sure the joints hold, roughen the surfaces first by making scratches with a wooden modeling tool, then moisten them. Press the pieces firmly together and seal the edges of the joints with the tool.

Cut a mouth, then roll a ball of clay and press it flat. Out of this, cut a pair of ears and a mane; roll a smaller cylinder for a tail, and put them all in place.

Now there's your horse. You can make him laugh and sit up, or assume any position you have in mind.

HERE is another application of this method. A little figure holding a candle is an amusing object, and at the same time it can be a practical candlestick. Let's make such a figure in the form of an angel.

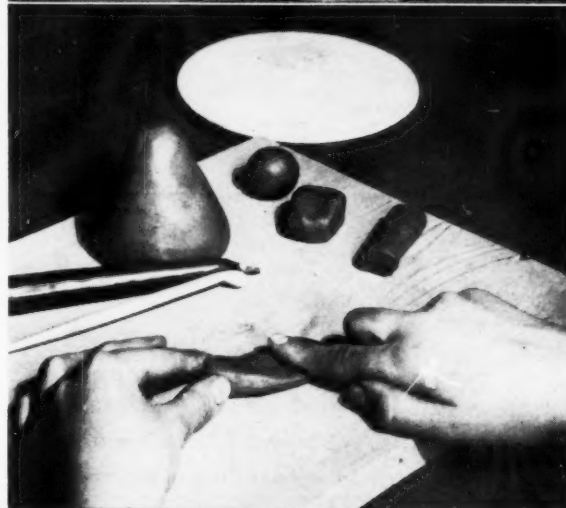
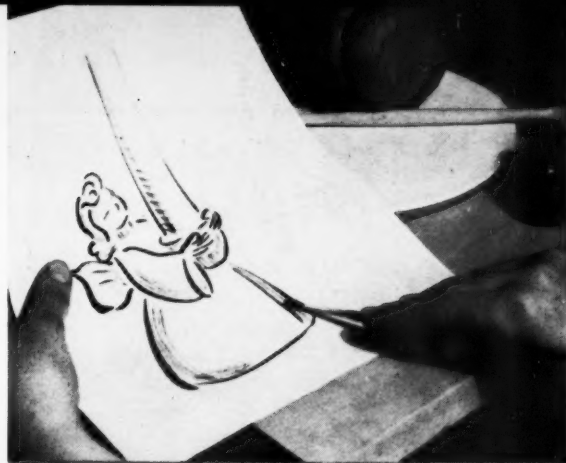
This time we begin by making a sketch of the idea on paper. A cone of clay will serve for a body, a ball for a head, and cylinders will form arms and wings.

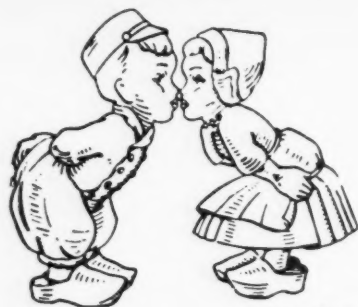
Press a cylinder into a flat shape to make an arm with a flowing sleeve. Make a small basket of clay to hold the end of the candle. Then put the basket in place in the arms. Lumps of clay are added for hands and roughly shaped.

Now add the features. The head is removed and held on the end of a pencil while indentations are made for the eye sockets. Eyes, nose, and mouth have been worked into shape. The angel is bald at the moment, so let's make a wig, page-boy style. Add a pair of wings and the angel is finished.

Since candle holders usually come in pairs, let's make another. After the bisque fire, we decorate to our own taste, glaze, re-fire—and put our creations to immediate use.

Make some simple figures like these but use ideas of your own. Avoid complicated subjects, especially ones with unsupported parts. No prancing horse, no dancer balanced on a toe; those will come later on. At the beginning, choose subjects that can be modeled compactly in simple masses. Remember something you have seen that might lend itself to this treatment—a workman having his lunch, a child hugging a dog, a sleeping cat. Model the figure or the group in clay, trying to capture the essentials and to suggest the action. Your clay will force you to simplify your thinking and eliminate what is not important. Let it help you. ●





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answers to questions

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Q. Is it possible or advisable to fire copper reds and iron celedons in the same kiln at the same time?

A. You should run into no difficulties firing copper reds and celedons in the same kiln. Of course, they both must mature at the same temperature. The successful color development of each will still depend upon proper atmospheric control of the kiln.

Q. What causes radial lines on a cast piece?

A. Radial lines are invariably caused by interruptions during the filling of the mold with the casting slip. For example, if you fill a mold half way and then stop momentarily before continuing to completely fill the mold, there will be a definite line at the place you stopped. These lines are pronounced if the slip is not properly deflocculated and seems to be sticky or ropery.

Q. Is there a source of supply for "picture" moldings made especially for framing one-quarter inch tile?

A. Special moldings for tile frames would be difficult to find ready made. It is possible, however, to have frames made to suit your purpose at almost any artist supply store where picture frames are made.

Q. What causes a rough, scummy appearance on a transparent cover glaze when used directly over underglaze colors?

A. Prepared underglaze colors are invariably made with organic gums and brushing mediums which may leave their mark on the cover glaze as they fire out. This can be avoided by firing on the underglaze color before applying the cover glaze.

If the underglaze colors have been applied to greenware, bisque fire before cover glazing. If the colors are applied on bisque ware, fire the ware when dry to around 1,000° F., which is sufficient to burn out the organic materials.

It also may be the color has been applied too heavily or the cover glaze has been underfired.

Q. Is it considered good practice to re-use scraps from casting, making them into a slip again?

A. Economy is always good practice. The best way to use the scrap is by adding approximately one part to four parts of fresh slip plus enough water to compensate for the dry scrap added. Using 100 per cent scrap for casting slip generally results in considerable loss of strength in the green piece.

Direct your inquiries to Questions Editor, "Ceramics Monthly," 3494 N. High St., Columbus 14, Ohio. Please enclose a stamped reply envelope. Questions of general interest will appear in this column.

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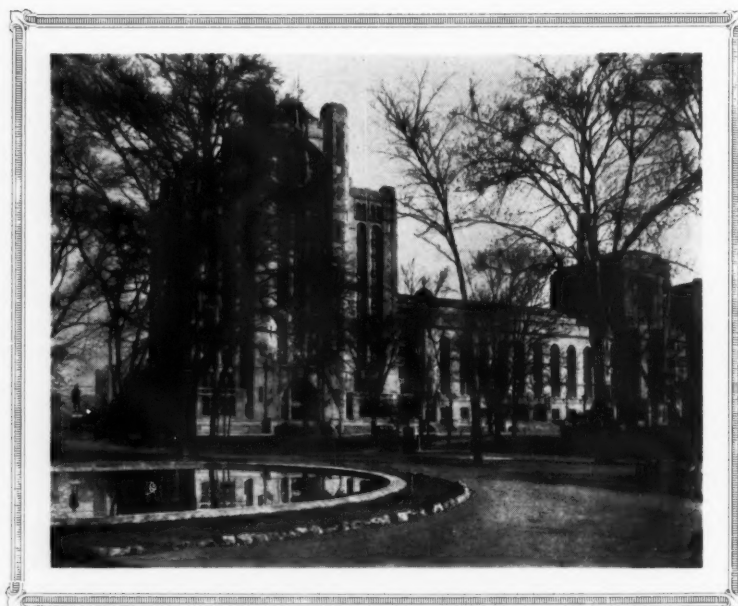
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DECORATING WITH FRIT

by J. H. SALING

WHEN a ceramist starts planning a decoration for a new piece of ware, he is like a woman shopping for a new hat. He wants something no one else has ever dreamed of. Ornamenting with frit offers many undreamed of possibilities, and so has become very popular.

Of course, frit is nothing more than a glass which has been crushed to a small particle size. Although frits of specific compositions are prepared for use in glazes, casting slips, bodies and enamels, any mixture of materials which will melt to a glass can make a frit. One shouldn't assume that only a few commercial frits can be used as a decorating medium, nor that he must limit himself to a specific frit composition. It is wise, however, to try out new frits on test pieces, together with the glaze you will use, to be sure they will work together.

Mr. Saling is now ceramic technologist in the Ceramic Engineering Department, Ohio State University. During his earlier career he was engaged in the pottery industry and has operated a ceramic hobby studio.

Most often frit or small bits of glass are sprinkled in the bottom of a piece to form a "pool" or "jewel" decoration after firing.

One of my favorite decoration ideas with frit is to produce a planned, raised decoration using either a brush, eye dropper, or syringe as you would do in slip painting or slip trailing. This can be accomplished by adding about ten per cent white clay to the frit and enough water to make a creamy paste. This frit-clay paste can be used on "anything"—on wet clay, leather-hard or bone-dry ware, on bisque ware, on a glazed piece before it is fired, or on a fired glazed piece to be refired.

I find that one of the best frits to use is the white cover coat porcelain enamel type. This is a frit especially prepared for the porcelain enameling industry (refrigerators, stoves, etc.). Its composition is held very constant, assuring you consistent results, and upon firing, it does not become excessively fluid; thus, planned decorations can be effectively executed. Being opaque white it lends itself to interesting decorating techniques. It hides the clay which was mixed with it, preventing a cloudy appearance you might get with a clear

frit (although this effect might make an interesting decoration in itself).

NOT incidentally, it is excellent to fill in cracks and other flaws on fired ware. In fact, the large platter shown here developed a large crack during the bisque firing. I filled the crack with the mixture of frit and clay, working it in well with a knife blade. Then I planned a raised frit decoration which would enhance the piece as well as hide the patched area. I have seen several cracked pieces (some with cracks as wide as 1/16 of an inch) mended with the frit-clay mixture.

Many interesting variations can be obtained by adding different coloring oxides, or prepared body or glaze stain to the frit-clay mixture. Some particularly beautiful results can be had by mixing about five per cent copper oxide with the frit and firing under reducing conditions.

Raised enamel frit decoration offers limitless possibilities. The only precaution to be observed is to limit it to pieces fired around cone 06-04, since the enamel frits are not prepared for high temperatures. ●



DECORATIVE PLATTER, enhanced with raised frit, developed a large crack during bisque firing. The frit-clay mixture was worked into the crack. The raised frit decoration was then planned to hide the flaw. Afterward the piece was sprayed with a transparent, pale blue glaze, subduing the entire effect.



FRIT DECORATION on this small bowl was applied over a fired glaze. Note there is a sharp contrast between glazed background and white opaque frit decoration. Raised frit technique works equally well on leather-hard ware, greenware, bisque, under the glaze, on glaze, or, as above, over the glaze.



FINNISH CERAMISTS



WORK OF ARABIA CERAMIST Michael Shilkin is "The Market," a panel now in the town hall of Helsinki. Top left: Birger Kaipiainen and examples of his elongated female forms, both in the round and as panels. Top right: Rut Bryk.

THE TWELVE ceramists in the artists' colony at the Arabia* factory in Helsinki, Finland, are in the happy position of being able to husband their energies for their creative work . . . for they have no worries about making a living.

The Arabia "stable" of ceramists is merely attached to the factory; they do no work for production purposes. Yet the factory pays them a salary, gives them a commission on all their work sold, and foots all firing and materials expenses.

Their originals are sold in a retail store in Helsinki and in other shops throughout the world. Animal sculp-

tures in stoneware, figures, wall plaques, and fine porcelain bowls are among the 1,000 pieces they turn out annually.

What does the factory of Arabia gain from this arrangement? It enjoys the publicity which arises from showings of the artists' work, at the same time has the satisfaction of knowing it is helping to further the career of the finest ceramic artists in Finland.

Even in the physical arrangement of the plant the factory management permits the artists exceptional freedom. Each of the Twelve is given a large, light studio with a sweeping view of the Finnish countryside. And each works in his own style expressing his own personality, not bound by any tradition.

Most ceramic artists in Scandinavia

are, in fact, connected with some factory. But in none are they entirely free from designing for factory production as they are in Finland. In Sweden, for instance, the leading factories give their artists studios, but a portion of their time must be spent on production problems.

Both Sweden and Finland are keenly aware of the necessity of good design and fine art in producing mass goods and they gently try to educate the public in that direction. Having ceramic artists in the plant helps, they believe.

THE ARABIA factory itself is the largest ceramic plant in Europe, a huge modern structure located on the outskirts of Helsinki. Besides its objets d'art, the plant produces all types of ceramic goods.

*Founded in 1874 on the site of a villa named Arabia, by a general who had lived in that land.

To Mrs. Adelaide Toombs Sundin we owe gratitude for the information in this article. Mrs. Sundin, known in this country for her bas-relief portraits in porcelain, gathered these impressions on a trip through Scandinavia last year. She wishes to express her appreciation to H. O. Gummerus, Director of the Industrial Design and Arts and Crafts Association of Finland, for his kindness in guiding her through the Design and Art Department of Arabia.

It began as a small plant, a subsidiary to the Swedish Rorstrand Factory, employing about 100 persons. Over the years it has enlarged to a personnel of 2,500 who turn out a quarter million pieces a day. Forty per cent of the output is exported to some 30 countries, among them, of course, the U.S.

Responsible for the "look" of all the dinnerware produced at Arabia is Kaj Franck, Director of Design. He is a quiet, soft-spoken fellow, and his office-studio-workshop is typical of the Scandinavian, clean, spacious, light and filled with plants. It is he who works out all problems as to shape, size, pattern—what the public needs and wants in everyday tableware. Of course, he has a staff to help him.

Mr. Franck insists that each new idea his ceramic designers conceive

is designed and modeled in clay. A teapot, for example, must actually be made in clay and the form felt, Mr. Franck will tell you. It can't just be drawn on paper, it must be created in the round. A product to be well-designed must actually be made and the artist thoroughly acquainted with the materials he works with, as well as the factory processes of construction and production.

Though the Twelve of the artists' colony do not give thought to production problems, they do, of course, create in the round as normal procedure.

BIRGER Kaipiainen's work in the round, for one, can be seen in the accompanying pictures. His vivid and unusual creations are considered some of the most vital and "new" in Scandinavia. He has broken completely with tradition in his concepts and execution. He has imbued all his works with a richness of glaze color that ties each stark piece together. Of earthenware, the pieces are unusual and primitive, with a plaintive, whimsical quality. His elongated female figures, both in the round and hung on the wall as a panel, are typical.

Mr. Kaipiainen began studying art in 1927 at the age of 12. Upon graduation from school he enrolled in the Arts and Crafts School of Helsinki

majoring in ceramics and stage design. Completing this course, he became a trainee at Arabia and was asked to join the art colony in 1938. In 1949 he was given a grant by the Italian ceramic works, Richard-Ginori, where he worked for more than a year and a half in the plant near Florence. He has been recipient of several grants in Finland, is well represented in the museums of modern art in Europe, and has had one-man exhibitions in Italy.

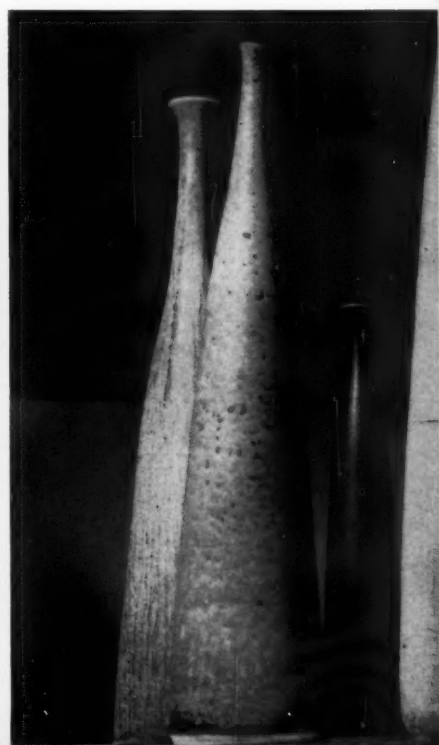
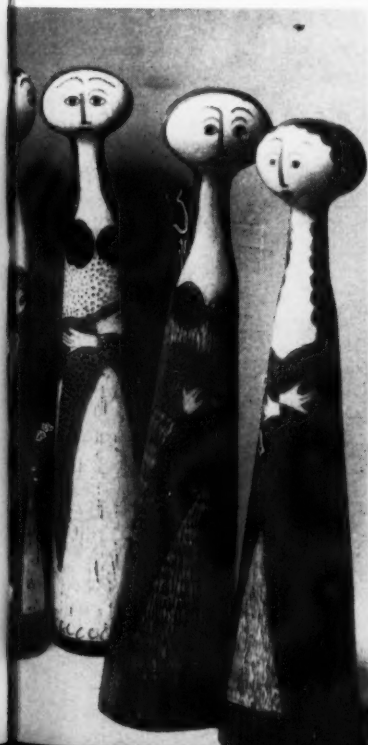
One need not make the trip to Helsinki to view the work of Rut Bryk, since most of it has been shown in the U.S. She models for the most part decorative wall plaques with a simplicity of design reminiscent of children's work, yet showing a maturity of execution and composition only possible by an adult. Like Kaipiainen's, her colors glow with an amazing depth. The decorations are drawn on the background with strips of clay separating the colors, giving the effect of lead seams in a stained glass window.

Rut Bryk also studied at the Arts and Crafts School in Helsinki. Upon completing three years there she became interested in weaving and textiles, but in 1942 found her true expression in ceramics and became associated with Arabia. She has received several grants and has studied in the United States, Italy, Spain, France, and the Scandi-

(Please turn to Page 31)

SOPHISTICATED DOLLS, entitled "The Spinners," are typical of Birger Kaipiainen's creations. They have the richness of glaze color with which he imbues all his works. "Jesus and the Publican," center, is Rut Bryk's. The decoration was "drawn" on the panel background

with strips of clay separating the colors. Total effect is that of a stained glass window. Right: Unusual surface treatments are the hallmark of Kyllikki Salmenhaara's tall, slender vases.



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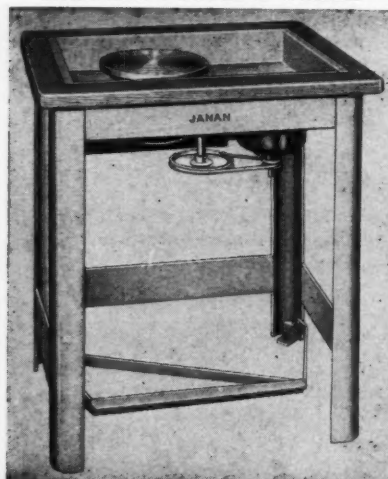
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LUSTERS

(Begins on Page 13)

mouthwash or plenty of plain water will take care of any luster in the mouth. As an extra precaution, follow washing with a tablespoon of olive oil.

While I'm on the unpleasant side, it might be well to mention I have known one or two persons who have definite allergies to gold and lusters. Should you find during your first session that they give you the sniffles or make your eyes water, give up the idea of becoming a luster artist unless you are willing to "suffer for your art." Not only are you uncomfortable, but the possibility of rubbing luster into your eyes is increased.

Here it would be well, perhaps, to discuss the tools of lustering and their care. The ideal situation would be to have a specific, carefully labeled brush for each luster color. But few of us can afford such luxury. However, it is possible to do a variety of lustering with just one or two brushes if care is used in cleaning. Be sure the luster brushes are reserved exclusively for luster, just as gold brushes should never be used for anything but gold.

I myself follow a set procedure for cleaning luster brushes *before and after* use, every time. Even a brand new brush is cleaned before it is used for the first time, to remove dust, lint, and hair-clippings.

For brush cleaner I make up a half-and-half mixture of Luster Essence and Turpentine. We keep it in a bottle labeled "Brush Cleaner" and it is used for no other purpose.

A brush is first thoroughly washed in the cleaner, then dried on a clean, lint-free cloth. It is then rinsed in plain Ceramic Turpentine and dried again. Since turpentine is a good remover of lusters, every trace of it must be rinsed from the brush. This is easily done with alcohol because it cuts the oil. Use non-oily rubbing alcohol or first-grade denatured. Wipe the alcohol from the brush with another clean, lint-free cloth and fluff it dry by flicking across the fingers a few times. A damp brush should never be dipped into luster. A brush not sufficiently clean will not fluff. If you form the habit of cleaning brushes by this three-rinse method, you will automatically eliminate one of the causes of failure with lusters, contamination.

Should you be called away from your work before you have finished, rinse your brush at least in the cleaner before you go. Don't ever leave a brush with luster or metal in it—after only five minutes it will be hard and difficult to clean without injuring the hair.

Keep your brushes in a box labeled "Luster Brushes" to protect them from dust, and if they are to be unused for any length of time, put a few moth crystals in with them. Moths and buffalo beetles are fond of "camel hair" and sable.

When buying a brush, if you are put to the choice of two 10-cent brushes or one 20-cent brush, get the 20-cent one. Cheap brushes are no bargain. They will cost you in time spent picking up fallen hairs. The better the brush, the longer it will give good service. I don't mean you should go out and buy the most expensive sable brushes you can find. That isn't necessary. The higher quality camel-hair quills are softer and better for most lustering jobs than sable, and they are quite inexpensive.

The minute a brush begins to shed, get rid of it or put it to some other use—it has no place with lusters. Shed hairs will cling to a wet lustered surface, and if left until dry, are impossible to remove without scratching the luster. If left to burn off in firing, they will leave a dull, ashy streak or a spot of deep color. If picked off at once, the damage can sometimes be repaired, or the wet luster will flow over the spot. But picking hairs is time consuming; meanwhile, the lustered surface is becoming tacky and may leave a mark when you continue work.

The composition of lusters makes them oily on application and sticky while drying, which attracts dust and lint. Therefore *absolute cleanliness* is imperative. You can't be too particular when working with metals and lusters. A few heartbreaking failures will convince you the extra effort is worthwhile. If you are a haphazard worker, lusters are not for you. But if you are willing to spend time and care on your work, many thrills await you in the field of luster.

AS YOU may have suspected by now, luster is a sensitive medium with which to work. The colors all look more or less alike in the bottle and before firing, so there is always a thrill in opening the kiln to see "what the fire hath wrought." Not all pieces done with the same luster will give the same effect, even though applied and fired at the same time. Slight differences of thickness of application and variations of heat within the kiln will produce variations in color tone. Some will deepen and intensify when subjected to higher temperatures, others will become paler for the same reason.

In subsequent articles I'll continue my introduction to lusters with discussions of defects, preparation of the ware, application of lusters, and drying and firing. ●

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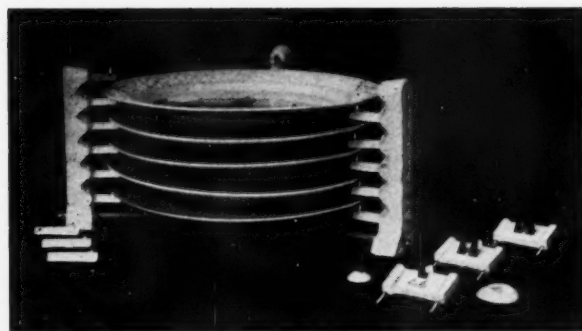
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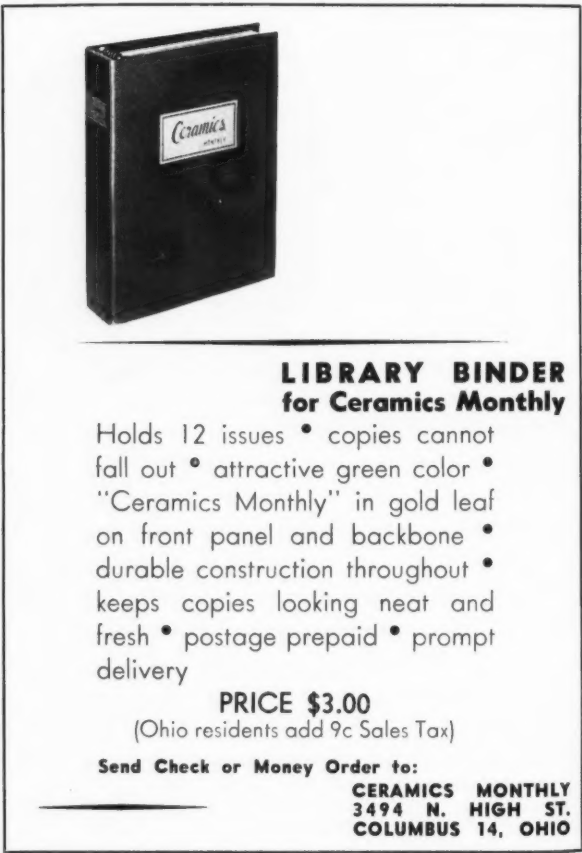
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suggestions from our readers

"Fishing" for Wedging Wire?

A nylon fishing leader makes an excellent cutting "wire" for use in wedging or for general clay-cutting around the ceramic lab. It has an advantage over metal wire in that it will not kink. It is extremely tough, and should "last forever."

—Margaret Storm

Denver, Colo.

Cool with Heat

When firing glazed ware, slower cooling of the kiln after the cone goes down will turn out better glazes. One of the objections to small electric kilns is that they cool too quickly. This can be controlled, however, by turning the switch back to "medium" (after the cone has gone down) for at least a half hour and then back to "low" for another half hour. This allows for a slight soaking period and will better mature the glaze.

—Lynn Warren

Niagara Falls, N. Y.

Colored Slip to Order

If you wish to color a casting slip you are compounding yourself, you can more easily get away from a speckled body if the following procedure is used:

Add the colorant to the other ingredients; however, withhold the clay. Place this mixture in a ball mill with water and mill for half of the normal time. Then add the clay and continue milling. Leaving out all plastic ingredients until after the color has been ground in with the other materials will assure you of a more even tint of color.

—J. H. Saling

Columbus, Ohio

Oil of Turpentine Uncovered

You can make your own Oil of Turpentine by pouring ordinary turpentine into a large, shallow pan and allowing it to evaporate until it is thick and gummy.

—Lynn Warren

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Solid Casting

(Begins on Page 14)

(Figure 5). Here the edges of the first half of the mold are being trimmed. Notches in the first half are not necessary if the divisional plane is uneven enough to insure accurate alignment of the two halves. Following the use of a separator (potter's soap, stearine, vaseline, etc.) on the divisional plane, the second half of the mold may be made.

Now, pour plaster into the waste mold, as in Figure 6. Following removal of the clay model from the waste mold, there is no opening into which plaster may be poured, as the two halves completely cover the model. It is necessary, then, to cut an opening at the seam line, or in the bottom of the mold. This may best be cut at a point where the plaster model will be thickest. The insides of the two halves and the opening are then soaped. The mold is tied together and further held tightly by wedges under the cord. Stand the mold in such a position that the cut opening is uppermost. Prepare a plaster mix, being particularly careful to get out all air, and pour it carefully into the waste mold. It will help to bring air bubbles out the opening if the mold is rapped as the plaster is poured in. If rapping is continued after the mold is filled, there is danger the crystalline structure of the fresh plaster may be broken down, resulting in an unsatisfactory model. When the plaster is well set, remove the model from the waste mold.

Refine the plaster model with rasps and wet sandpaper, then soap the entire model. Bed the model in clay to the parting line, Figure 7. Set up cottle boards (retaining boards for plaster) and pour first half of mold. Invert the work, remove clay bedding, cut notches, soap model and parting surface, and pour second half of the mold.

Remove your plaster model from mold and bevel edges. Cut an opening into the mold through which slip may be poured. The completed mold shown on top of Page 14 shows such an opening in the half to the right. This opening needs to taper from the outside surface of the mold to the inside. It should be smaller at the outside. The diameter of the opening on the outside of the mold needs to be as great as one-half of the thickest portion of the piece to be cast. The opening needs, also, to enter the mold where the cross section of the piece to be cast is thickest.

Without outlining, in every essential, the steps required in producing a solid cast mold for irregular form, the foregoing illustrations and brief discussion may serve to guide those who desire to try such forms. ●

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Finnish Ceramists

(Begins on Page 24)

navian countries. She has had one-man exhibitions in Gothenburg and Stockholm, Sweden, and in Oslo, Norway. Her ceramics have been acquired by museums in Italy, Holland, and Scandinavia as well as by private collectors in the U.S. and Europe.

AMONG OTHERS of Arabia's Twelve:

Friedl Kjellberg. She has worked in ceramics for 25 years, particularly in-



ROBUST STYLE of Sakari Vapaavuori, one of the younger ceramists in the art colony of Arabia, is mirrored in free form creation.

terested in rediscovering the ancient Chinese "Grain of Rice" technique. This she has done by using a very beautiful, wonderfully thin egg-shell porcelain body, adapting it to vases, bowls, and demitasses.

Sakari Vapaavuori. He is one of the younger artists with a great deal of individuality. A sculptor, he works with free forms in a strong and robust style.

Michael Shilkin is a sculptor famous for his monumental bas-reliefs in stone-ware chamotte with a variety of richly colored glazes. In the outside and inside walls in the main foyer of Arabia you find works by Michael Shilkin pertaining to ceramic subjects. He also models figurines of animals having great strength and virility.

Kyllikki Salmenhaara specializes in bowls and tall, slender vases with interesting surface treatment.

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SHOW TIME

Sarasota Craft Show

The resort atmosphere of Sarasota, Fla., a display of craft items from 15 states, five demonstrations of craft work, and a showing of the 17th Ceramic National circuit show—all were in store for the visitor to the Craft and Sculpture Show of the Sarasota Summer Festival of the Arts, June 29-July 26.

The entire show was set up in the buildings and on the grounds of the Arts and Crafts Colony. Kenneth and Mabel Hilliard of the Arts and Crafts Colony were in charge of the show arrangements.

On the extent of the show, Mrs. Hilliard writes, "Although we knew such a program would tax our facilities here, it was evident when entries began coming in that we would need more space. Our front studio was cleared for the display of the 17th. An extension of our loggia the full length of our studio building made more space available. A large tent was purchased to house the ceramic and craft exhibits. Three smaller tents were obtained from a local circus for the seminars and demonstrators. At the last minute it

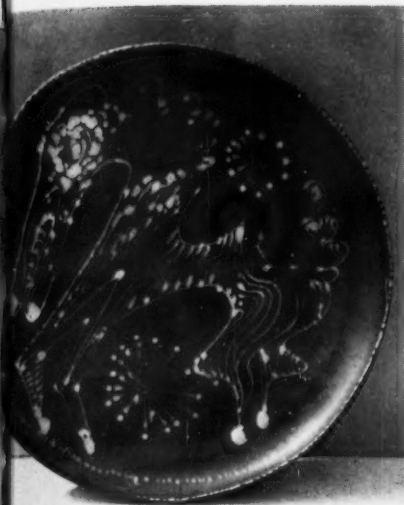
was necessary to purchase another tent . . ."

Nearly 400 pieces were selected out of the 1,000 pieces entered in the competition. These were placed on specially built tables with backdrops, and the various crafts were intermingled.

The all-Florida Jury of Acceptance and Awards consisted of J. R. Camp, Bradenton Beach, who also gave demonstrations on the potter's wheel; Misha Petersham, Ft. Lauderdale; A. J. Spencer, St. Petersburg; Karl Shrode, Sarasota; Mrs. Pearl Bland, Tampa; Frank Martin, Sarasota; Janet Kellogg, Palmetto; and W. J. Funderberg, Sarasota. Four of them exhibited but did not judge in the category in which their work appeared, or were showing by invitation.



THIRD PRIZE for pottery, a merchandise award, went to J. David Broudo, Beverly, Mass., for this abstract tray and thrown ribbed vase.



STYLIZED "HORSE" plate by Rudolf Staffel, was \$75 First Prize winner in Sarasota show. "BOTTLE" with abstract design (opposite page), by Memphis Wood, won \$40 Second Prize. FIRST IN SCULPTURE (\$75) went to Barbara Ebersole for "Woman with Net," right.



The following prizes were awarded in the Ceramic Sculpture Division (all winners are from Florida; all pieces of terra cotta):

First, \$75: Barbara Ebersole, Gainesville, "Woman with Net." Second, \$40: Muriel Kelsey, Sarasota, "Puma." Third, merchandise prize: Sophie Johnstone, Laurel, "Lydia." Honorable Mention: Muriel C. Kelsey, Sarasota, "Dancing Elephant."

In the Pottery Division these prizes were given:

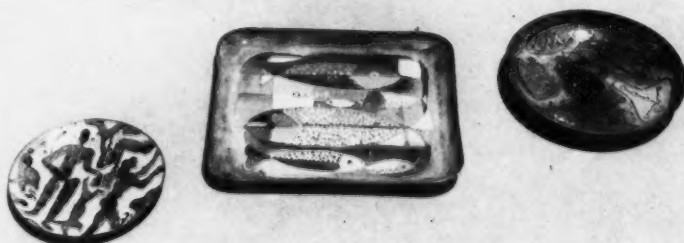
First, \$75: Rudolf Staffel, Philadelphia, a stoneware plate, "Horse." Second, \$40: Memphis Wood, Jacksonville, Fla., bottle with abstract design. Third, merchandise prize: J. D. Broudo, Beverly, Mass., an abstract tray and a ribbed vase. Honorable

Mention: A. J. Spencer, St. Petersburg, Fla., for consistently fine craftsmanship; Stephen Polchert, Bloomfield Hills, Mich., for "Sphere," a brush bottle of porcelain; Karen Karnes, Black Mountain, N. C., a cannister of stoneware.

Though no record was kept of the total spectators viewing the pieces, the Hilliards contend they had more than their share of the Festival visitors. Many of those attending compared the Crafts and Sculpture Show favorably with others they had seen. "Ten per cent of these complimentary bits came from friends or those who knew how hard we had worked," notes Mrs. Hilliard, "but 90 per cent came from total strangers. That was what made it worthwhile."

TRAYS WERE THE VEHICALS for top prize winners in the enamel class of the Sarasota show. Left to right: "Harvest Time," by Claire Wyman, Cleveland, Purchase Award,

\$25; "Golden Fishes," by Virginia Dudley, Rising Fawn, Ga., First Prize, \$40; tray with abstract design, by Katherine Choy, New Orleans, Second Prize, \$25.



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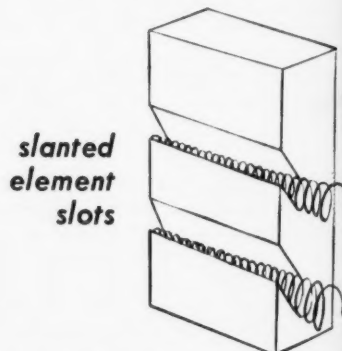


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